THE

Theatrical Observer.

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.

No. 83. *Friday, Feb.* 8, 1822. *Price* 1*d.*

COVENT GARDEN.

THE play of the *Tempest*, which was last evening acted at this Theatre, drew to it a very numerous audience. The Dress Circle, the Pit, and Galleries, were well filled; the upper Boxes were rather indifferently so. The character of *Prospero* admits not of much scope for the *finesse* of acting (if we may so term it), or, in other terms, for the production of that "*dramatic effect*" which emanates from the subtilties of the art, and the *variety* of *passion*, *shade* and *circumstance*; yet it was more effectively sustained by Mr. Young last night, than on any similar occasion on which we have witnessed his performance of it. The language of this part is energetic and poetical, yet in the individual there are not those gradual developments of character, which claim our attention and interest, nor those deep-toned chords and subtle harmonies of composition, which struck upon, reverberates in sympathetic accents through the spectator's soul. Upon the whole, we could peruse it with much pleasure in our closets—our *passions* remaining *uninfluenced*—our *taste* and *reason* both improved. In a former number we expressed our surprise that Miss Stephens, who, to the language of the senses is capable of giving such effect, expressing by it each variety of sentiment, and addressing the heart with a truth, energy and pathos, often to words denied, should, as an *actress* in the general line of characters which she sustains, fail of pourtraying even the *intention* of their authors. The *general* truth of this observation we still adhere to, but we are happy to notice *one style*, of acting in which this lady now and then displays talent, nay, *excels*—yet it is almost paradoxical to our former statement when we observe, that this line is at once the most *difficult*, for 'tis the most *natural*; 'tis that which *art alone* cannot with truth effect, for art is inconsistent with the character in which *artless innocence*, in *feature*, *gesture*, and in *language*, must be displayed. Dorinda in The Tempest; Sylvia in Cymon; and similar parts we consider Miss Stephens' chef d'ouvres. Mr. Egerton was a most respectable King of Naples—but with your self-important roll, and waspish delivery, *Oh! Mr, Chapman, Mr. Chapman, oh!*"

The new Opera entitled *Montrose; or the Children of the Mist*,

is to be produced on Tuesday next; it is cast thus---*Earl of Montrose*, Mr. Connor; *Earl of Monteith*, Mr. Duruset; *Angus Macaulay*, Mr. Comer; *Allan Macaulay*, Mr. Abbott; *Evan Dhu*, Mr. Hunt; *Donald*, Mr. Taylor; *Captain Dalgetty*, Mr. Liston; *Duke of Argyle*, Mr. Chapman; *Sir Duncan Campbell*, Mr. Egerton; *Colin*, Mr. J. Isaacs; *Ranald of the Mist*, Mr. Yates; *Lewie*, Master Longhurst; *Evercht*, Mrs. Faucit; *Annot Lyle*, Miss Stephens.

DRURY LANE.

Mr. KEAN'S *Lear*, and Miss EDMISTON'S *Cordelia*, drew last night, a numerous and genteel audience. The former gains on us in the character of the abused old monarch—practice and study are able to surmount many defects, and Mr. Kean has lost no opportunities they afford. He is, indeed, indefatigable in maintaining his high reputation, and in thus promoting the welfare of the great establishment to which he is attached, and which, in a great measure, is dependant on his successful exertions. The reflection that he is so large a contributor, by his exerted talents, to the prosperity of several hundred persons, must be no small gratification to his feelings. But however eminent, and however beneficial his services to the Theatre, we cannot view the *large-letter* manner in which his name is printed in the play-bills, as consistent with the good feeling that should exist amongst the performers, some of whom in *their line* are as meritorious and distinguished as Mr. Kean. For instance,—Mr. MUNDEN.—Surely he, or Mr. ELLISTON, or Mr. HARLEY, or Mr. KNIGHT—when either assumes one of his *first-favorite* COMIC characters, has a right to *Double Pica* letters for his name in the Play bill, as well as the TRAGIC hero. Mr. Kean's attraction does not depend on the size of a type; but he is rather injured by the distinction thus conferred on him—for *John Bull's* generous feelings incline him to sneer at those who have honors bestowed that are not granted to others equally deserving of them for *their particular merits*.

☞ The first and second volumes are bound, and ready for delivery.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL.
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.

Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.

Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY.
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by
Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. ISAACS
Mr. DOBBS, Mr. READ, Mr. SMITH.

Mrs. KNIGHT. Miss SMITHSON,
And Mrs. BLAND, with a Song.

To-morrow, will be performed *(for the 1st time)* A New Pathetic Drama, in Three Acts, called ADELINE.

Theatre Royal, Covent Garden.

This Evening will be performed

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCTT.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE.

In the course of the Piece the

GRAND PUBLICK ENTRY

and the

CORONATION of the EMPRESS ELIZABETH

After which,

JOHN OF PARIS.

John of Paris, Mr. JONES,
Grand Chamberlain, Mr. TAYLOR,
Vincent, Mr. DURUSET,
Pedro Pots, Mr. LISTON, Gregory, Mr. MEARS,
Phillips, Mr. TINNEY.

Princessof Navarre, (first time) Miss HALLANDE.
Rosa, Miss LOVE.

To-morow the Comedy of Errors, with the Blind Boy.